

SWEET BRIAR COLLEGE



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# *Image of an Age*

*the Lynchburg Fine Arts Center*

*April 7 - May 3, 1963*

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*Image of an Age'*

*Ante-bellum  
Art and Furnishings*

*the Lynchburg Fine Arts Center*

*April 7 - May 3, 1963*

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By

LYNCHBURG FINE ARTS CENTER, INC.  
LYNCHBURG, VIRGINIA

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## *Acknowledgements*

THE COMMITTEE WISHES TO ACKNOWLEDGE WITH GRATEFUL APPRECIATION THE ASSISTANCE AND GUIDANCE RENDERED BY MRS. E. ALBAN WATSON IN THE PREPARATION OF THIS EXHIBIT AND CATALOGUE.

THROUGH HER LIFETIME OF ORIGINAL RESEARCH SHE HAS BECOME AN AUTHORITY ON THE HISTORY OF LYNCHBURG. IN ADDITION SHE IS CONSIDERED ONE OF THE FOREMOST EXPERTS ON COLONIAL AND ANTE-BELLUM ARTS AND FURNISHINGS.

MRS. WATSON HAS CONTRIBUTED VARIOUS ARTICLES TO "ANTIQUES MAGAZINE" AND OTHER PERIODICALS ON THE SUBJECT OF EARLY AMERICAN PORTRAITURE, CABINET WORK, AND EARLY LYNCHBURG SILVER.



TOBACCO WAGONS AT LYNCHBURG.

AN EXHIBITION OF ANY TYPE OR SIZE PLACES ITS REQUIREMENTS UPON ITS STAFF. "IMAGE OF AN AGE" HAS BEEN STAFFED BY VOLUNTEERS.

THEY HAVE ANSWERED THE REQUIREMENTS OF ARTISTIC QUALITY, HISTORICAL RESEARCH AND AUTHENTICITY, FOLLOWED THROUGH WITH A PHYSICAL PRESENTATION NECESSARY TO THIS TYPE OF EXHIBITION.

TO THE COMMITTEE, HEADED BY THE DELIGHTFULLY DILIGENT MRS. B. PRESCOTT EDMUNDS, WHICH HAS SPENT TWO YEARS PLANNING, RESEARCHING AND COLLECTING;

TO THE ANONYMOUS DONORS, WITHOUT WHOSE FINANCIAL AID, "IMAGE OF AN AGE" WOULD NOT HAVE REACHED GALLERY LIGHTS;

TO THOSE DEVOTED FEW GALLERY WORKERS WHO KNOW INSTALLING THE "FINE ARTS" INCLUDES SCRUBBING FLOORS, AND HAVE ENABLED THE GALLERY TO INSTALL THIS EXHIBITION WITHOUT A DELAY IN THE EXHIBIT SCHEDULE;

TO THE DONORS WHO HAVE PERMITTED US TO COME THROUGH THEIR HOMES, AND HAVE LENT US THESE WORKS;

AND TO ALL THOSE WHO HAVE DONE THE ERRANDS, SECRETARIAL WORK, PREPARATION OF RECEPTIONS, JOBS SEEMINGLY REMOVED FROM THE ARTS BUT SO NECESSARY FOR BRINGING AN EXHIBITION TO CULMINATION;

THE ART-WING, THE FINE ARTS CENTER AND THE COMMUNITY IT SERVES, AND MYSELF ARE DEEPLY INDEBTED.

JOHN ROBNETT DUNCAN  
ART DIRECTOR

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## *Foreword*

This exhibition IMAGE OF AN AGE is the creation of generous lenders, active volunteers, and alert antiquarians. The idea originated over two years ago as a modest show scheduled "for next month" in the Art Center's gallery in a remodeled downtown historic building. The current exhibition bears witness to a wise decision to take time to be selective and accurate in matters historical and artistic, under the leadership of Mrs. B. Prescott Edmunds.

This is the first printed catalog of the Art Wing. For the lenders it will be permanent evidence of their civic-mindedness and of Lynchburg's appreciation of their unselfish cooperation. It will also be a record of the founding fathers of Lynchburg, whose portraits are listed here alphabetically by their names.

For newcomers who worked on the exhibition this catalog will be a reminder of their energetic voluntary participation in the artistic life of the southern city to which they have come in its period of industrial expansion and to which they have brought so many talents.

For scholars in American art and history this catalog will offer material for their research long after these portraits, landscapes, miniatures, and pieces of silver have returned to the homes where they belong. Many now unknown artists, craftsmen, and itinerant painters may in time be identified through the study of paintings described in exhibition catalogs such as this.

Only twice before has Lynchburg assembled its treasures. For the Lynchburg Sesquicentennial of 1936, portraits, silver, shawls, canes, and other objects were exhibited, but no permanent catalog was issued then.

In 1954 the Art Department of Randolph-Macon Woman's College held an exhibition in its new fireproof gallery, an exhibition prepared (like the current one) with the assistance of Mrs. E. Alban Watson. Its mimeographed catalog led the Frick Art Reference Library and the New-York Historical Society to recognize three American artists known until then only in and around Lynchburg. These are Henry James Brown, Harvey Mitchell, and Flavius Julius Fisher.

For readers at a distance, a note on the Lynchburg Fine Arts Center may be helpful here. In 1958 three organizations joined forces to erect a single building to serve all three. The Little Theatre had been in active existence since 1920, the Lynchburg Civic Music Club since 1951, and the Lynchburg Art Center since 1953. Private and corporate funds, without municipal, state, or federal aid, provided the building, opened in September, 1962.

This catalog came into existence through the conviction of the director, John Duncan, that an important exhibition deserves a permanent catalog. The idea was his. The format is his. It is one more evidence of the superior ability in design which has made his exhibition installations so original and attractive, both last year in the old quarters and this year in the Lynchburg Fine Arts Center.

IMAGE OF AN AGE proves that the exhibition program of the Art Wing has educational value as significant as, if different from, the program of classes in art. This catalog extends the exhibition beyond 1963 and beyond Lynchburg.

Mary F. Williams  
Professor of Art,  
Randolph-Macon Woman's College.  
Member, Virginia Art Commission.

## *Lynchburg Statistics*

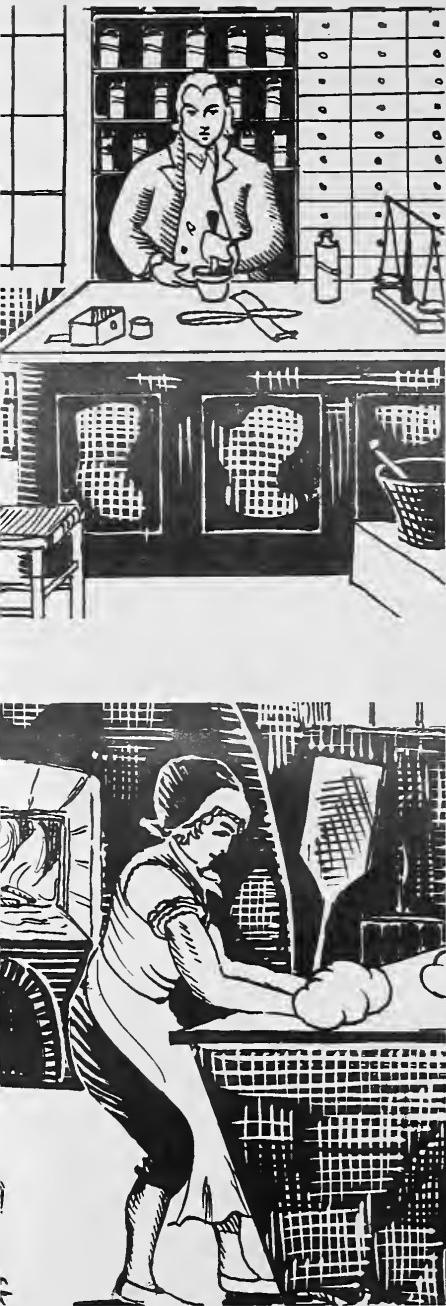
The following description of Lynchburg and its early water works may be found in volume one of MRS. ROYALL'S SOUTHERN TOUR, Washington, 1830.

Lynchburg is a Post Town, in Campbell county, Va. situated on the south side of James' River, one hundred and twenty miles west of Richmond, and one hundred and thirty west by north of Petersburg, latitude 37° 18' north. Population at this time, about 6000. This town was established by an act of the Virginia Assembly in 1786, and was incorporated in 1805, and at this time contains —

11 Stores	18 Dry Good Stores
41 Grocery Stores	3 Apothecary Stores
3 Auction Stores	5 Millinery Stores
3 Confectionery Stores	3 Tin & Copper Smith Shops
1 Brass Foundry	3 Show Stores
3 Hat Stores	2 Book Stores
2 Bible Societies	1 Tract Society
3 Ropewalks, (or works)	5 Saddler's Shops
6 Taylor's Shops	7 Shoemaker's Shops
3 Cabinet Warehouses	3 Coachmaker's Shops
2 Printing Offices, each publishes a semi-weekly paper	1 Gun Smith's Shop
2 Methodist Churches	2 Banks
1 Reformed Methodist do. Church very splendid	1 Presbyterian Church
A Masonic Hall	2 Baptist do.
3 Chair Factories	1 Episcopal do. a very fine building and has a large organ

A Court House, and a large Bell attached to it; a Stone Jail, supposed to be the best in Virginia, and equal to any in the U.S., 7 Tobacco Warehouses, which inspect annually, from 15,000 to 18,000 hogsheads, each weighing 1500 lbs. This is the largest





Tobacco Inspection in the United States!!! They export annually from 25, to 30,000 barrels of Flour.

The produce is conveyed in Batteaus, from this to Richmond, upon an average of 9000 lbs. varying according to the height of the River. There is about 500 Batteaus employed between this and Richmond, which keeps about 1500 hands employed. There are 2 large Manufacturing Mills. The Messrs. Langhorn's are about erecting one on a much larger scale, than any in the upper country; they purchased their water power of the Corporation, (taken from the Water Works). It owns besides, 1 Carding Machine; 1 Powder Magazine; 1 Toll Bridge across James River, 225 yards wide. There are 15 Tobacco Manufactures, which employ from 4 to 500 hands.

The merchants of Lynchburg, purchase 10,000 head of hogs, principally drove from the States of Kentucky and Ohio!!! Lynchburg is most happily blessed by nature; much as I have travelled, and re-toUCHed again and again, the fine scenery of the Hudson river, the Catskill of N.Y. and the White Mountains of New Hampshire, which last, perhaps, is more sublime, yet must yield in the beautiful, the wild, and the romantic, to The Scenery of Lynchburg! and to crown the whole, the Peaks of Otter, (which are in Bedford county) are seen to rise in sharp blue points, almost perpendicular 4000 feet, they are the most elevated heights in the United States, south west of the Catskill Mountains. On the north side of the town, there is a beautiful view of the Tobacco Row Mountains. In short, those azure heights, and sinking vales, the frowning rocks, and fruitful fields, the flowing river, the lofty trees, the subtle gardens, and the magic streets, carries the mind away with pleasure!



REMOVAL.

WILLIAMS & VICTOR,  
*Watch and Clock Makers.*

HAVE removed their shop, and are now carrying on business in a part of the Tene-ment lately built by Mr. B. Essex, opposite to Thos. Higginbothams Store.

They are truly thankful for the liberal patronage which has been received—And hope by a persevering attention to the commands of their customers, to insure a continuance of that patronage.

Lynchburg, Aug. 18, 1814.

4w. 16

he      About 30 American prisoners were at  
he      Bermuda, the remainder having sailed  
as      for Halifax.

all      WANTED Immediately, an ap-  
e-      prentice to the Jeweller & Silver Smith's  
eir      business.—A youth of steady habits and  
ty      a good family, from 12 to 15 years of  
ty      age—enquire of A. THUSLOW.  
on      Lynchburg July 7.      f. 10.

and yet this garden spot of Virginia, has remained in obscurity, unnoticed and unsung. I hope some traveller, allured by its beauty, may chance to stray this way and finish the picture my feeble pen has vainly attempted to sketch!

There is a good Turnpike road from this to Salem, Va. But the Water Works is the pride of Lynchburg, and I may say, honorable to the State, and though the ground was covered with snow, I spent most of my time in riding through the town, and no small share in viewing the Water Works, mentioned in a previous page.

#### LYNCHBURG WATER WORKS

were commenced in 1826, under the superintendence of a committee of the Town Council, called the Water Committee; Albert Stein, Esq. Engineer. The water is raised from a pump-house, on the margin of the river, to a reservoir, 245 feet above the surface of the water in the river, a distance of 2000 feet! The pump is a double forcing pump—diameter of the pump barrel, nine inches—it operates with a stroke of the piston, of four and a half inches—by a breast waterwheel, seventeen and one-half feet diameter; length of buckets, 8 feet. Under a useful head of water of 7 feet 9 inches, and fall of 2 feet 6 inches, the water is raised thro' cast-iron pipes 7 inches in diameter from a quarter to three-quarters of an inch thick, varying according to the degree of pressure they have to sustain. The weight of water on the piston by the pump, is about 8000 lbs.—makes ten strokes a minute, and raises into the reservoir 10,000 gallons of water per hour. The leading, main pipe from the reservoir to the principal street, is 8 inches in diameter; the pipes of conduit through the different streets, are three and four inches in





diameter, all of cast-iron. At the intersection of each street and alley, fire plugs are erected; and so great is the head of water, that with the use of hose it can throw over the tops of the highest houses, without the aid of an engine. The reservoir contains upwards of 300,000 gallons of water, and is divided into two apartments. The water is thrown into A, and when sufficiently settled, it is drawn off into B, whence it is distributed through the town.

The cost of the works, say, pumps, pipes, canal, dam, &c. &c. was about \$36,000. The sum paid for water power, and site for reservoir, pump house, &c., about \$5,000. To finish the pump-house in a handsomer style, and improve the lots on which the house and reservoir are situated, will cost from eight to ten thousand dollars more.

The funds to effect this work, were obtained by the corporation, on loan, bearing an interest of six per cent per annum, the principal not redeemable until 1850, and afterwards, at the pleasure of the corporation. The loan was taken by a citizen of the town, J.D. Murrell, Esq. at par.

This is the only work of the kind in Virginia, and the height to which the water is thrown, is greater than in any other place in the United States; that of Philadelphia being only 92 feet, and Cincinnati 175 feet.

Albert Stein, Esq., (Engineer) the projector and executor of this important and useful work, has done himself much credit. He is said to be a man of great industry, science and skill, and I was sorry I had not the pleasure to see him.

Thus, Lynchburg promises, in time, to outstrip Richmond. Its advantages, its enterprise, wealth and industry, when compared to its age and population, is greatly superior to any town in Virginia. The whole of the back country trade centers here,—success to them.

# *Paintings*

1. JOHN ABBOT 1771 - ? (36 $\frac{3}{4}$ H x 32W) ARTIST UNKNOWN

Painted when he was twenty-six. Of French and Dutch Huguenot ancestry, he had a clerical position in one of the West Indies. He was warned by a faithful slave of a slave uprising; he put out to sea in an open boat and was picked up by a sea-going vessel and taken to Philadelphia, where in time he secured a position with the Government there and, when the seat of the Government was moved to Washington, he went with it and settled there. His grandson, William Abbot, a veteran of the War Between The States, became headmaster of Bellevue High School in Bedford County, Virginia, under James Holcomb, the owner. Shortly thereafter William Abbot rented the property, eventually purchasing it, and conducted "Bellevue High School" for many years. Lent by Mr. and Mrs. John Abbot (John Abbot, great-great grandson of the subject.)

2. ELLA CARY AMBLER 1843-1911 (18H x 21W) JOHN TOOLE

Signed and Dated (1847)

Painted when she was six years old. Daughter of John Jacquelin Ambler, she was married to John Scott Nicholas who owned the large tobacco plantation, "Woodside," on the James River in Buckingham County. She was the sister of Philipp Barbour Ambler. The Nicholas family moved to Lynchburg after the War Between the States.

Lent by Mr. and Mrs. William A. Carrington (Norvell Nicholas, granddaughter of the subject.)

3. PHILIPP BARBOUR AMBLER 1833-1900 (21H x 21W) ARTIST UNKNOWN

Painted in 1849 when he was sixteen years old. Son of John Jacquelin Ambler of Glen Ambler, Madison County, and grandson of Chief Justice Pendleton Barbour. Taught at Episcopal High School and Hollins Institute. He married Willie Nicholas of Seven Islands in Buckingham County and conducted a school there for many years.

Lent by Mrs. Richard Stone (Edley Nicholas, a great-great niece of the subject)

4. GENERAL JAMES DEARING 1840-1864 (21 $\frac{1}{2}$ H x 26 $\frac{1}{2}$ W)

FLAVIUS JULIUS FISHER

General James Dearing was born in Campbell County, Va., in 1840. He was the son of Captain James Griffin Dearing and Mary Ann Lynch Dearing. James Dearing was a great grandson of Charles Henry Lynch and a great-great-nephew of the founder of Lynchburg, John Lynch. Due to their Quaker heritage, no portraits were painted of the early Lynch family. General Dearing was appointed to the United States Military Academy at West Point, but when

Virginia seceded from the Union in 1861 he resigned to join the Confederate Army. He was promoted to the rank of Brigadier General for gallantry at the Battle of Plymouth. He participated in the principal engagements between the Army of Northern Virginia and the Army of the Potomac. He was mortally wounded near Farmville in a singular encounter with Brigadier General Theodore Read of the Federal Army. He died in Lynchburg. It was said that General Read and General Dearing had been classmates at West Point and that on that day when they met on High Bridge they fought out an old grudge they had held against each other from the days of their boyhood. Dearing married Roxana Birchett and after his death his daughter, Mary Lucretia Dearing, was born August 27th 1864.

Lent by Mr. and Mrs. James Dearing Christian, Jr. (James Dearing Christian, Jr., great grandson of the subject.)

5. MAJOR WILLIAM DUVAL 1748-1842 (30H x 25W) HENRY JAMES BROWN

Born at "Mount Comfort," Henrico County, Virginia, and died in Buckingham County. He was a prominent lawyer and landowner, important in business and professional affairs. He owned many homes, Miller and Rhoads in Richmond standing on the site of one of them. He was an officer in the Revolutionary War and was elected as a Representative to the House of Delegates in 1782. He was a friend of Jefferson, Washington Irving, George Wythe and George Washington. Washington speaks of him as "my very good friend, Major Duval."

Lent by Mr. and Mrs. Edwin B. Horner (Frances Leys, great-great granddaughter of the subject.)

6. DAVID RITTENHOUSE EDLEY 1788-1875 (29 $\frac{3}{4}$ H x 25 $\frac{3}{4}$ W) ARTIST UNKNOWN

In 1820 made Commissioner of Revenue. He began the practice of law in 1824. From 1840 to 1846 he lived in the Miller home which was later called the Miller-Claytor House. The Battle of Lynchburg was fought on his plantation which now constitutes the Fort Hill section of Lynchburg.

Lent by Mrs. Richard Stone (Edley Nicholas, great-great-great niece of the subject.)

7. MISSOURI MORRIS EDLEY 1808-1875 (29 $\frac{3}{4}$ H x 25 $\frac{3}{4}$ W) ARTIST UNKNOWN

Wife of David Rittenhouse Edley

Lent by Mrs. Richard Stone

8. ELIJAH FLETCHER 1789-1858 (38H x 22W) ARTIST UNKNOWN

Elijah Fletcher, Lynchburg newspaper publisher and civic leader, was born near Ludlow, Vermont, in 1789. He was the sixth of fifteen children born to Jesse and Lucy Keyes Fletcher. He attended Middlebury College and in 1810 was graduated with the Bachelor of Liberal Arts degree from the University of Vermont. Deciding to come South to teach, he first accepted a position in Alex-

andria and the following year become principal of New Glasgow Academy, in Amherst County. In 1813 he was married to Maria Crawford, daughter of William S. Crawford of nearby "Tusculum," and two years afterward, upon the death of his father-in-law, became executor of his estate. Later he moved to Lynchburg, where he lived in lavish style on Elm Avenue for some years. During the period of his residence here he served two terms as Mayor and became a founder of St. Paul's Episcopal Church, owned and published *The Virginian* from 1825-1841 and headed numerous civic endeavors. Sometime after 1845 he returned to Amherst County to live, settling on his Sweet Briar Plantation, where upon its 3000 acres he was already conducting successful farming operations. In 1850 he began to enlarge the original brick farm house, adding two three-story tower wings and a connecting portico across the front of the residence, now used as the President's house of Sweet Briar College. Writing in a letter from Sweet Briar in 1846 that he had "no wandering notions and never shall be induced to leave it," he continued to beautify his surroundings with the ornamental trees and boxwood that so distinguish the campus today, and there he lived until 1858. He is buried in a spot of his own selection, overlooking the lands he loved and stamped with the mark of his personality.

Lent by Sweet Briar College, established by his daughter, Indianna Fletcher Williams, on his Sweet Briar Plantation.

9. THE HAMPTON SISTERS (21½H x 25½W oval) JAMES DE VEAUX  
ANN AND CATHERINE

Sisters of General Wade Hampton, whose family was long celebrated in the annals of South Carolina. General Hampton was elected governor of South Carolina in 1876 and United States Senator in 1880. This painting hung for many years in the Lynchburg home of General Hampton's granddaughter.

Lent by Mr. and Mrs. W. E. Betts, Jr. (Eloise Brown, great-great-niece of the subjects.)

10. MARGARET ANN HENRY (11½H x 9½W) GEORGE COOK OR COOKE  
ELVIRA HENRY

Daughters of John and Elvira Henry and granddaughters of Patrick Henry. Painted in 1830 at Red Hill where Patrick Henry spent his last days and lies buried. Margaret Ann Henry married William A. Miller and came to live in Lynchburg in 1851.

Lent by Miss Susan A. Dabney (granddaughter of Margaret Ann Henry)

11. CORNELIA JANE MATTHEWS JORDAN 1830-1898 (30H x 25W) WILLIAM CARL BROWNE

Born in Lynchburg, January 11, 1830, she was the eldest of three daughters of Edwin Matthews, Mayor of Lynchburg in 1849. After the death of her mother, Emily Goggin, when she was only five years old, she lived with her maternal grandmother in Bedford County, until placed for schooling in a

Georgetown convent. Here it was that her poetic talents first attracted attention. Upon her marriage to Francis H. Jordan, an attorney of Page County, she went to live in the valley of Virginia. In April 1862, she left for Corinth, Miss., to be with her husband, then serving on General Beauregard's staff. There she wrote her famous poem, "Corinth." This was published in book form in 1865 after the surrender and so angered the Federal officers in Lynchburg that it was ordered suppressed and burned in front of the Lynchburg courthouse by General Alfred H. Terry, provost marshall. Only one or two copies survive. Writing under the pen name of "Hope Davis," Mrs. Jordan conducted a column in a Lynchburg daily paper and published numerous poems in various publications. Her work in most part reflects the tragedy of war and the desolation of war-torn Virginia families. In addition to "Corinth" and other poems she wrote "Useful Maxims of a Noble Life," "Echoes From the Cannon" (1899), "Flowers of Hope and Memory" (1861), and "Richmond: Her Glory and Her Graves" (1867).

Lent by Mr. and Mrs. William H. Loyd, Jr. (William H. Loyd, Jr., great grandson of the subject.)

12. ELIZABETH WILLIAMS CLARK LEFTWICH 1813-1899 (29H x 23W)  
ARTIST UNKNOWN

Painted about 1830. She was born in Camden, S.C., moved to Lynchburg when she was 18 years old. She was the wife of Augustine Leftwich, prominent tobacconist. The Leftwich family furnished many distinguished officers to the Revolutionary War and the War of 1812. Elizabeth Leftwich died in Lynchburg.

Lent by Miss Nancy King Peck (great-granddaughter of the subject)

13. DR. THOMAS MASSIE 1783-1864 (24 $\frac{1}{2}$ H x 20 $\frac{1}{2}$ W oval)      ARTIST UNKNOWN

Son of Major Thomas Massie, distinguished Revolutionary officer, and Sarah Cock Massie, was born October 21, 1783. After graduating in medicine in Philadelphia he studied abroad, spending four years in schools in Edinborough, London and Paris. Upon his return to the United States to practice his profession, in 1807 he settled in Chillicothe, Ohio, where his family held large grants of land issued for military service. Later he moved back to Nelson County, Va., upon his father's holdings of more than nine thousand acres along Tye River. He was twice married; his first wife was Lucy Waller and his second Sarah Ann Carrington Cabell. Dr. Massie was a surgeon in the War of 1812, a member of the House of Delegates of Virginia 1824-27 and 1829-30; member of the Virginia Convention of 1829-30; and a trustee of Washington College, now Washington and Lee University.

Lent by Mr. and Mrs. Robert Withers Massie, Jr. (Robert Withers Massie, Jr., great-grandson of the subject)

14. MARTHA ANN BROWN MOORMAN 1825-1886 (29 $\frac{1}{2}$ H x 26W)  
HENRY JAMES BROWN

Wife of Zachariah Grayson Moorman and sister of the artist Henry James Brown. Painted in 1847.

Lent by Mr. and Mrs. E. C. Ivey, Jr. (E. C. Ivey, Jr., great-grandson of the subject)

15. ZACHARIAH GRAYSON MOORMAN 1819-1880 (29 $\frac{1}{2}$ H x 26W)  
HENRY JAMES BROWN

Painted in 1848. Born in Campbell County, Va., moved to Powhatan County in 1846 where he became a planter and large land-owner. He was the great-nephew of Macajah Moorman who was one of the signers of the Charter of Lynchburg in 1786. Zachariah Moorman served as Colonel in the militia during the War Between the States.

Lent by Mr. and Mrs. B. Prescott Edmunds (Celeste Ivey, great-granddaughter of the subject)

16. JOHN MATTHEWS OTEY 1792-1859 (35H x 28W) FLAVIUS JULIUS FISHER

John M. Otey, early Lynchburg banker and onetime president of its City Council, was a son of Major Isaac Otey who married Elizabeth Matthews and died in 1835 at his home "Sandusky" near the Old Quaker Church. It was from Mr. and Mrs. John M. Otey that Major George C. Hutter bought this property in 1841. Later it was to become famous when used as headquarters by Federal officers in 1864. Here General David Hunter directed his forces in the Battle of Lynchburg when on the staff occupying the Hutter residence with him were two future presidents of the United States; Rutherford B. Hayes and William McKinley. The pretentious town home of the John Oteys in Lynchburg still stands on the northwest corner of Federal and Eleventh Street. Mrs. Otey, before her marriage in 1817, a Lynchburg personage in her own right, was Lucy Wilhemina Norvell. Of the Otey's ten children she saw her seven sons enter the military service of the Confederacy. She then organized the Ladies Relief Hospital, located on Main Street at Sixth, and throughout the war ministered to the thousands of sick and wounded who poured through the city. Historians of the period refer to her as the Florence Nightingale of Lynchburg.

Lent by Mr. and Mrs. Paul E. Sackett (Paul E. Sackett, great-grandson of the subject)

17. MARY CAMM SAUNDERS 1806-1867 (29 $\frac{1}{2}$ H x 24 $\frac{1}{2}$ W) ARTIST UNKNOWN

Wife of William Leftwich Saunders, daughter of John Camm, Jr., and granddaughter of John Camm, President of William and Mary College in 1771 and later rector of Bruton Church. He was leader of the Clerical Party and was Patrick Henry's chief adversary in the Parson's Cause (see PATRICK HENRY,

Dr. Robert Meade). Mary Camm Saunders' husband was a leading tobacconist of early Lynchburg.

Lent by Mr. and Mrs. Alfred Percy, Jr. (Alfred Percy, Jr., great-great grandson of the subject)

18. JAMES STEPTOE 1750-1826 (26H x 22W)

HARVEY MITCHELL

Born in Westmoreland County, Va., was the son of James Steptoe whose half-sister, Ann, married George Washington's brother, Colonel Samuel Washington, and whose son, George Steptoe Washington, said to have been George Washington's favorite nephew, was named as one of his executors. Another half-sister, Elizabeth, married Philip Ludwell Lee, ancestor of General Robert E. Lee. The Washingtons and Lees were thus Steptoe blood kin. Educated at William and Mary College, James Steptoe, while there became an intimate of his fellow-student, Thomas Jefferson, forming a close friendship that continued throughout life. It was through Jefferson's influence that he first held an office under Secretary Nelson of the Colonial Government, from which in 1772 he was transferred to the clerkship of the district court then held at New London just outside Lynchburg. This district court from 1772-1797 was composed of the counties of Bedford, Franklin, Campbell, Pittsylvania and Henry. At the same time, when just twenty-two years old, he was made clerk of Bedford County Court. Still in the hands of Steptoe descendants is the original commission by which "Thomas Nelson, Esquire" "appointed" "James Steptoe, Gentleman" to this office in 1772 "the twelfth year of the reign of our Sovereign Lord King George the Third." He held this appointment for fifty-four years, according to his grave stone at New London. In 1781 he married Frances Calloway, daughter of James Calloway, large land-owner of Bedford, and their daughter, Frances, married Henry Scaisbrook Langhorne. From this marriage descended Virginia-born Lady Astor (Nancy Langhorne) first woman member of the British Parliament. Steptoe's home, "Federal Hill," at New London was visited often by his noted friends, including Thomas Jefferson and Andrew Jackson, and his office in the yard is still standing there. He left a family of five sons and four daughters.

Lent by Mr. Scaisbrook Langhorne Abbot, direct descendant.

19. WILLIAM (BILLY) DANIEL SWINNEY II 1858-1863 (31 $\frac{1}{2}$ H x 21 $\frac{1}{2}$ W)

GEORGE CALEB BINGHAM

Painted in 1862. His grandfather went from Campbell County, Va., to Missouri in the 1830's. Bingham painted four other portraits of the Swinneys, including one of Billy and his sister Anne, which are in the possession of the family (Mrs. William E. Royster of Kansas City).

Lent by Mr. and Mrs. Frank Williams (Bess Swinney, fourth cousin of the subject)

**20. FORTUNATUS SYDNR 1788-1840 (31½H x 25½W)                    ARTIST UNKNOWN**

Fortunatus Sydnor was important enough in the town's early years to have been singled out for personal comment and praise by Lynchburg's two women journalists whose rare books are highly treasured today for their word pictures of the place and its people in their time. Ann Royall's account published in 1830 refers to "his wit, lightening his own labors as well as those of others." She dwells at length on Lynchburg's remarkable waterworks and the Water Committee responsible for its success. Fortunatus Sydnor was a member of that committee. (Mrs. Royall's approval is especially noteworthy because her vitriolic pen seldom put down a good word for anyone and almost never for any of her in-laws. Mrs. Fortunatus Sydnor was the former Elizabeth Royall, kinswoman of Ann Royall's husband, and one of her sons was Royal Sydnor). Mrs. Margaret Anthony Cabell in her "Sketches," of 1859, writes of Sydnor's "manly form, his bright intelligent face, his good humor, his genuine Old Virginia hospitality and . . . host of friends." In 1814 Fortunatus Sydnor was appointed cashier of the newly created Lynchburg branch of the Farmers Bank of Virginia. In 1826 he was on the committee set up to seek subscriptions in Lynchburg for the financial relief of Thomas Jefferson to prevent the loss of Monticello to his creditors. In 1828 he was one of a group of citizens selected to arrange appropriate formalities for Henry Clay's visit to Lynchburg. Thus records tell of some of the activities of the grandfather of Fortunatus Sydnor Kirkpatrick and other descendants whose contributions to Lynchburg's development have continued to memorialize this "founding father."

Lent by Miss Margaret Kirkpatrick (great-granddaughter of the subject.)

**21. MAJOR JOHN STUART WALKER 1827-1862 (29H x 25W)                    FLAVIUS JULIUS FISHER**

Major Walker was from a family notable in Richmond annals. Fisher stayed in his home while he was painting the portrait of John Matthews Otey. Major Walker became very fond of Fisher and helped finance his trip to Germany to study art. His wife was Lucy Wilhelmina Otey, daughter of John Matthews Otey (see #24).

Lent by Miss Mary Walker (grand-daughter of the subject)

**22. CHRISTOPHER WINFREE 1785-1858 (36H x 30W)                    ARTIST UNKNOWN**

Born in Chesterfield County on October 23, 1785, came to Lynchburg at the age of eighteen to begin a career outstanding in the City's history. Starting in business with Major William Warwick five years later on, on November 24, 1808, he was married to Major Warwick's daughter, Mary. Two years after her death in 1815 he married Cornelia Myer Tilden. Three children were born of the first marriage and seven of the second. Christopher Winfree as a business man was one of Lynchburg's early tobacconists who made this the world's greatest tobacco market. As an educator he was active in giving the town's first public school and when the Virginia Assembly issued a charter to the "Lynchburg Charity School" on February 14, 1823, he was named as one





of the trustees. As a churchman, strong in his beliefs, he was one of founders of the First Methodist Protestant Church, organized in 1828. As a humanitarian he served on the Board of Managers of the "Lynchburg Colonization Society" set up by members of the local slave-owning population in 1825 to cut the bonds of servitude. It was during Christopher Winfree's term of office as Mayor of Lynchburg and thus under his leadership that the town installed one of the world's first high pressure water systems (1827-29). During all of these activities he lived on the northeast corner of Court and Tenth Streets in a house erected by him in 1810. Upon the expiration of his term as Mayor he retired to "Woodlawn," his country home in Campbell County just outside Lynchburg on the old Rustburg Road. There he was not idle for, in addition to managing his plantation affairs, in numerous instances county records show that he served on various commissions concerned with the allotment of land, the settlement of estates and internal improvements. When this eminent life came to its end on December 12, 1858, the press paid glowing tribute to his memory. He has been continuously memorialized since by his long line of descendants who likewise have exemplified good citizenship.

Lent by Mr. and Mrs. Claiborne W. Gooch, Jr. (Claiborne W. Gooch, Jr., great-grandson of the subject)

23. VIRGINIA ANNE BROWN WINFREE 1838-1884 (30H x 25W)

L. M. D. GUILLUAME

Wife of Christopher Valentine Winfree, prominent Lynchburg tobacconist and civic leader, daughter of the artist, Henry James Brown. Memorial Methodist Church was built in memory of her.

Lent by Mrs. William Starke Mundy, Jr., (Virginia Winfree, granddaughter of subject)

24. CRABTREE FALLS, NELSON COUNTY, VIRGINIA (27 $\frac{1}{2}$ H x 24 $\frac{1}{2}$ W)

SIGNED AND DATED 1850

W. M. ODDIE, A.N.A.

In 1858 John Stuart Walker, who was killed several years later in the battle of Malvern Hill near Richmond, commissioned the artist to paint this picture for a fee of one hundred dollars. Walker owned land in the vicinity of the famed falls long regarded as one of Virginia's greatest "natural curiosities" and often visited the locality. The painting depicts the series of cascades created by the descent of the mountain stream Crabtree Creek over the crags of Pinnacle Peak into Tye River, a distance of some three thousand feet. For years the area has been a favorite picnic spot for vacationers and recently a movement was started to have the surrounding land set aside as a National Park.

Lent by Mr. and Mrs. George C. Walker (George C. Walker, grandson of the original owner.)

25. OLD MARKET HOUSE, LYNCHBURG (30½H x 25½W)

F.J.H. FISHER

Signed "F.J.H. Fisher 1872" Inscribed on a painted paper attached to the canvas in the lower right corner "The Market House was sold at Auction 15th November 1873 for 112.00". The painting also shows the court house of 1852, still standing today, although the market is gone. According to Christian's LYNCHBURG AND ITS PEOPLE the familiar old market that had served its purpose in downtown Lynchburg at 9th and Main St. for so many years had become an eye sore. Upon opening a new market on Main St. near 12th, the City Council sold the old shanty on condition that it be torn down immediately. Fisher preserved the historic structure on canvas out of sentiment to commemorate an old landmark long beloved but doomed to destruction because it had outlived its usefulness.

Lent by Mr. and Mrs. Trent Dickerson.

26. HOG ISLAND PICNIC OF THE HYENA CLUB (25H x 30W) F.J.H. FISHER  
July 4, 1867

Signed "F.J.H. Fisher 1867" This picture long has been the object of particular interest to Lynchburg because of the prominent citizens of the 1860's depicted in the group. The painting commemorates an event that was considered purely social at the time it took place but one that since then has taken on the significance of social history. It constitutes documentation for a tragic period about which there is all too little documentation, and it portrays gifted and influential men who suffered deep humiliation and defeat yet somehow managed to maintain their pride and courage. It is therefore an important historical painting, regardless of artistic consideration, and the story it tells is a timely one. The painting shows the 12th anniversary celebration of the Hyena Club and the first celebration since the War Between the States, on an island in the James River above the Y.M.C.A. island at Lynchburg. The July newspaper files tell of the meeting at which members were called by nicknames, that of the artist being "Vermilion Splotch". The flag bears the name "Hyena Club". Men known in the picture from left to right No. 1. Marco Carter; No. 3. Dr. H. Gray Latham; No. 4. Dr. George Bagby; No. 5. Dr. D. A. Langhorne; No. 8. Flavius J. Fisher; No. 9. Alex Mac Donald; No. 11. Jehu Williams; No. 13. Colonel Maurice Langhorne; No. 19. Jim Seabury; No. 20. William R. Mosby. Also in the painting, John deVal Langhorne, John S. Langhorne, Charles Button, Thomas S. Stabler, and George Woodville Latham.

Lent by Mr. and Mrs. Trent Dickerson.

*⑨ Miniatures*

27. WILLIAM RICHARDSON ABBOT (died in 1850) ARTIST UNKNOWN  
Son of John Abbot, he lived in Georgetown, D.C. (see painting #1).  
Lent by Mr. and Mrs. John Abbot (John Abbot, great grandson of the subject).
28. EDWARD S. BROWN (1818-1908) ARTIST UNKNOWN  
Among the first graduates of Randolph-Macon Men's College, he was admitted to the bar in the early '40's. He came to Lynchburg in 1866 and formed a partnership with Charles L. Mosby, took a leading part in the litigations of Lynchburg and surrounding counties. One of his noted cases was the long and complex battle growing out of the will of Samuel Miller, which involved an estate in excess of a million and a half dollars. He served in the Virginia Legislature.  
Lent by Miss Mary Ivey (granddaughter of the subject.)
29. MAJOR GENERAL WILLIAM COCKE (1749-1828) ARTIST UNKNOWN  
William Cocke was born in Virginia and married Sarah Maclin. He is conspicuous in the annals of the early settlement of Tennessee and took part in bloody battles with the Indians in the border fighting that has been termed "Dunmore's War." In 1782 he became the first lawyer admitted to practice in Sullivan County, Tenn., formed in 1779. He engaged in the historic Battle of Point Pleasant, and as captain of one of the companies participating, signed the official account of the Battle of Island Flats. He was active in the formation of the short-lived State of Franklin and carried a memorial from the Assembly of Franklin to the Continental Congress in New York and presented the same May 16, 1785. He was closely associated with Daniel Boone, John Sevier and Isaac Shelby in pre-Revolutionary and Revolutionary military service; died in Mississippi.  
Lent by Mrs. E. C. Hamner, Jr. (great-great granddaughter of subject.)
30. CAPTAIN MULFORD ELDRIDGE (1782-1810) ARTIST UNKNOWN  
Lived in Westport, Conn., and married in 1704. His daughter, Sally, married Benjamin Franklin Sackett and their son, Charles Henry Sackett, was living in Virginia in 1845. Charles Henry Sackett practiced law in Appomattox and served in the Confederate Army. He moved to Lynchburg around 1890. Janie Sackett, his daughter, married Alexander West Mosby.  
Lent by Mr. and Mrs. Alexander West Mosby, Jr. (Mr. Mosby great-great-great grandson of the subject.)

31. COLONEL SAMUEL GOODE (1756-1822) JAMES PEALE  
Signed and dated "J.P. 1800". The reverse has a background of hair of several shades against which lie three gold filigree urns bearing the initials of his three daughters who died of scarlet fever in one week. Painted while Colonel Goode was a member of the Sixth Congress as Representative from Virginia. The miniature was acquired from a direct descendant.  
Lent by Mrs. E. Alban Watson (Lucille McWane)
32. JAMES DUFFEL GREGORY (1815-1856) SAINT-MEMIN  
Painted in New Orleans. He was the grandson of Jamel Duffel, Lynchburg silversmith, who had previously worked in New York City and Charleston, S.C.  
Lent by Mrs. W.R.C. Dameron (Nellie Gregory, granddaughter of the subject.)
33. CHAPMAN JOHNSON (1779-1849) ARTIST UNKNOWN  
Born in Louisa County in 1779, son of Thomas and Jane Chapman Johnson. He graduated from William and Mary in 1802. He practiced law in Richmond and Staunton, served as a Captain in the War of 1812, and was a member of the Virginia Senate from 1810-1816. He is considered "one of the greatest lawyers known to Virginia."  
Lent by Mrs. S. V. Kemp (great-great-great niece of the subject.)
34. WALTER JONES (1776-1861) SAINT-MEMIN  
Born at "Hayfield", Northumberland County, son of Dr. Walter Jones and Alice Flood Jones. He read law in Richmond under Bushrod Washington; admitted to the bar in 1796, and commenced practice in Leesburg. He married in 1808, Anne Lucinda Lee, granddaughter of Richard Henry Lee. Jones subsequently practiced law in Washington, D.C., where in 1802 Jefferson appointed him U.S. Attorney for the District of Potomac, and served as U.S. Attorney for the District of Columbia 1804-1821. He was "in active practice before the Supreme Court of the United States as counsel in some of our foremost cases, and in his life-time was the acknowledged compeer of Clay and Webster." A Major-General, he served as commander-in-chief of militia of the District of Columbia in 1814.  
Lent by Mr. and Mrs. J. Duval Lee (Sarah Hamner, great-great granddaughter of the subject.)
35. JAMES KING (1765-1820) ARTIST UNKNOWN  
James King and his brother, William, came to America from Ireland and were leaders in the development of southwest Virginia. Kingsport, Tenn., is named for James King; King's Salt Works at Saltville, Va., was founded by his brother, William King and operated by James King.  
Lent by Miss Nancy King Peck (granddaughter of the subject.)

36. CHARLES L. MOSBY (1808-1879) ARTIST UNKNOWN

(An inscription on the back of the miniature, crayon drawing states it was "taken at the University of Virginia, Feb. 4, 1828")

Charles L. Mosby (see #28) was eulogized at the time of his death as "long the acknowledged head of the Lynchburg bar" who "had perhaps no superior in the state and in the country". This seems to be borne out by the fact that he was selected as the speaker for the most important civic observances of his time. On June 25, 1834 he delivered the address at Lynchburg's elaborate tribute to the memory of General LaFayette. He was the principal speaker at the ceremonies marking the completion of the James River and Kanawha Canal to this point on December 3, 1834. It is recorded he still was being called on for such occasions as late as 1877, when he delivered the city welcome to President Rutherford B. Hayes on his visit in September of that year. Mosby served as secretary of the Lynchburg Female Academy in 1837, as vice-president of the Lynchburg Primary School Association in 1846, and when the public school system was organized after The War Between the States he was appointed to the first Board of Education. Also, he was elected to Congress after the war but was not allowed to take his seat, no doubt because of his previous Confederate affiliations. He was active in the State Legislature in connection with many progressive enterprises including the solicitation of stock subscriptions necessary to starting the Virginia-Tennessee Railroad, now the Norfolk and Western. Most significant of all perhaps were his efforts to arbitrate difficulties that brought about factional differences during Reconstruction. His Federal Street home, noted for its hospitality, was torn down soon after 1900 for the erection of a new high school on the site. This afterwards became the Frank Roane grade school.

Lent by Miss Margaret Kirkpatrick, great-granddaughter of "Mrs. Eliza Sydnor" who received the picture as a gift from the subject.)

37. SIR JOHN PEYTON (1720-1790) ARTIST UNKNOWN

One of the few baronets who took up residence in Virginia. He was the grandfather of Rebecca Courtenay Peyton, who became the wife of Edward Carrington Marshall, son of Chief Justice John Marshall.

Lent by Mr. and Mrs. R. M. Barker (Jacquelin Marshall direct descendant of the subject.)

38. JACOB READ (1752-1816) ARTIST UNKNOWN

Born in Christ Church Parish, S.C., admitted to the bar in 1773. In 1783 elected member of the Privy Council and also elected delegate to the Continental Congress where he served until 1786. Elected Speaker of South Carolina's House of Representatives from 1787-1794. Served two terms in the United States Senate as Federalist. He was a soldier of the Revolutionary War and Brigadeer General in the War of 1812. His descendants lived near Lynchburg in "The Old Morton Home" on Burton Creek from 1870 to 1897.

Lent by Dr. and Mrs. F. Read Hopkins (Read Hopkins great-great-great-grandson of the subject.)

39. JOSEPH ARCHER ROYALL (died 1837) ARTIST UNKNOWN  
Brother-in-law of the grandfather of the present owner.  
Lent by Miss Margaret Kirkpatrick.
40. JOHN VICTOR (1793-1845) ARTIST UNKNOWN  
John Victor served as Mayor of Lynchburg in 1825. He conducted "the town's principal jewelry establishment" and was "the most prominent silversmith of the upper country". He was an influential Methodist layman as well, and a leader in educational and civic movements. His good works live on in Lynchburg today in the tangible form of hand wrought silver bearing the marks of his firm, and cast iron pressure pipe installed by his direction still giving service in the city's water system.  
Lent by Mr. and Mrs. Alexander West Mosby, Jr. (Louie Millner, great-great granddaughter of the subject.)

*Prints and Drawings*

41. JAMES MOSELY (died 1843) (15H x 11½W) WILLIAM HENRY BROWN  
A Lynchburg clerk and bookkeeper famous for his penmanship. Eventually he became a pauper and was nicknamed "Molly Peckerwood." Signed Wm. H. Brown on a curve in the lower left corner under the edge of the frame. Brown usually pasted his black paper silhouettes against an interior scene, but occasionally on a landscape background, as here. The present owner is the daughter of Samson Diuguid, who employed Moseley for many years. Published in "Antiques" October, 1942, "A ne'er-Do-Well among the Well-To-Do" by Lucille McWane Watson.  
Lent by Miss Mary Sampson Diuguid.
42. ELIZABETH EARLY LOGAN (9H x 7W) ARTIST UNKNOWN  
Quill drawing  
Wife of General John Logan and Niece of Bishop Early.  
Lent by Mrs. W.R.C. Dameron
43. LYNCHBURG, VIRGINIA 1845 (7½H x 18¾W) AUGUST KÖLLNER  
Wash drawing.  
Lent by Randolph-Macon Woman's College.

## 44. VIRGINIA MILITARY INSTITUTE (21½H x 30½W)

P. S. DUVAL

This is one of the few pictures remaining of Virginia Military Institute which was made before the barracks were destroyed by Hunter's Raiders in 1864. The prints were presented to the class of 1850, of which John Bell Winfree was a member.

Lent by Mr. and Mrs. Robert W. Winfree.

## 45. FOUR PRINTS

EDWARD BEYER

Taken from his collection published as "*The Album of Virginia*," it consists of a title paper and forty hand-tinted lithographs, printed in 1857. The lithographic stones were prepared in Dresden and Munich.

- A. Natural Bridge (19H x 26½W)
- B. View from Peaks of Otter (17½H x 25½W)
- C. Warm Springs (27H x 25W)
- D. Rockbridge Alum Springs (23H x 16W)

Lent by Mrs. Herbert Thomson (Elizabeth Kabler)

## 46. PRINT OF LYNCHBURG 1845 (5H x 7W)

HENRY HOWE

From Historical Collections of Virginia.

Lent by Mrs. E. Alban Watson.

## 47. PANORAMIC VIEW OF LYNCHBURG (23H x 39W)

(Detail Reproduced in Center Spread)

"Drawn from nature by Edward Beyer  
Published by A. Heuser, Newbern, Virginia  
Nagel and Weingartener Litho. 1855"

The above caption describing this print is often missing from rare examples left, margins having been removed in framing. It is taken from a catalogue noting further that it is a "large folio, brilliantly tinted in three colors, 23½ x 40. Showing all buildings in the entire city, the river canal boats, locomotive and cars, and the opposite side of the River. Interesting landscape, trees, foliage, people, etc. large margins." The Lynchburg collector who immediately wired an order for the lithograph thus described received a reply stating the catalogue copy had already been sold. Few are known to exist today. The copy exhibited has hung for years in the City Offices and no doubt dates from this first issue. It was probably made from an original oil painting by Beyer, perhaps one of those taken by him back to Germany where he set up in Meissen, a Cyclorama of 150 American scenes said later to have been destroyed by fire. Oldtime Lynchburgers recall having been told by their parents that when Beyer was here, painting this picture, the ladies of the town often rode in their carriages over the old covered bridge across James River to watch him at his easel set up on the Amherst side of the river, as he added to his canvas the many details shown.

Lent by Mr. George M. Bell, Jr.

48. FALLS OF THE PEDLAR (SIC) VIRGINIA 1820 (5H x 9W)  
ARTIST UNKNOWN

This print appeared in the Analectic Magazine, published in Philadelphia, 1820. It was stated that the publishers considered it their most successful aquatint. Complaining of the difficulty of obtaining pictures of American scenes, the magazine discontinued their use the following November, 1820. The settlement known as Pedlar Mills, near these falls, is described in Martins "Gazeteer of Virginia" as consisting in 1835 of "a store, a merchant mill, a tavern, a tailor shop, a tan yard and a blacksmith shop. It has fourteen houses and a population of 56, one of whom is a physician." Unfortunately there is no record of the name of the artist who found his way to this typical but remote early nineteenth century Virginia village to paint its lovely "Lace Falls." It is from Pedlar River of Amherst County that the City of Lynchburg draws its municipal water supply. The man-made lake of this modern system is one of today's nearby attractions especially popular with Lynchburg sportsmen.

Lent by Mr. and Mrs. James R. Gilliam, Jr.

49. LYNCHBURG COLLEGE 1852-1862 (18H x 24W)

James T. Murfee, Architect

Delt. Lith. by L. A. Ramm

Lith. of Richie and Dunnivant, Richmond, Virginia.

(the original Lynchburg College should not be confused with today's Lynchburg College known by that name only since 1919 and prior to that as Virginia Christian College.)

Old Lynchburg College incorporated in 1856 by the Virginia Legislature actually already had operated since 1852. It opened on October 12th of that year with a faculty of eleven and a student body of a hundred young men. Founded by Rev. S. K. Cox, D.D., formerly president of Madison College at Uniontown, Penn. Not long after it started it came under the jurisdiction of the Methodist Protestant Church and a board of trustees within the conference was set up to direct its operations. Its first classes were held in Jesse Hare's three-story brick tenement on Court Street between Sixth and Seventh. After considering several sites for suitable permanent buildings for the institution, the founders selected the city square bounded by Tenth, Eleventh, Floyd and Wise Streets upon which stood a large residence known as "Crallie's Folly." This pretentious dwelling had been erected by Richard K. Cralle, for a time secretary to John C. Calhoun, and was converted to college use with some immediate additions and others planned for the future. Military training was given at the College and the students wore uniforms. The cornerstone for the first building was laid June 26, 1856, the day after its first commencement had been held in Dudley Hall, with appropriate ceremonies and attended by a large audience. At the outbreak of war in 1861 a military company was formed by its students. In a few months its faculty was scattered and many teachers and students were under arms. It then became a military hospital, operating for the duration of hostilities as College Hospital. During Reconstruction its buildings were occupied by squatters and greatly damaged.

Privations of the period made it impossible to reopen the school. In time the college buildings were sold under mortgage foreclosure after which some of the structures were torn down. The remaining portion was converted into two residences. One facing Tenth Street became the home of Christopher Valentine Winfree and later of his son Peyton Brown Winfree. This has since been demolished. The other side facing on Eleventh Street was long the residence of Thomas M. Terry, one of the founders of the Craddock-Terry Shoe Company. It has recently been razed.

U. S. Senator John Warwick Daniel was an alumnus of old Lynchburg College, graduating with distinction in its class of 1859. Eugene Blackford had been its first graduate to receive an A.B. degree the preceding year. Among other distinguished graduates were: Abraham F. Biggers, who became Lynchburg's first superintendent of schools; Edward S. Gregory, sometimes called Lynchburg's "Poet Priest;" John H. Lewis, prominent Lynchburg attorney; T. N. Davis, longtime city official; and E. W. Horner and J. K. Seabury and others who went out from the school as young Confederate Officers and were early casualties of the war. In its short life of ten years Lynchburg College gave great promise of developing into an outstanding educational institution. Like so many of its Alumni it became instead a youthful casualty of the War Between the States.

Lent by Mr. and Mrs. Samuel A. Chambers (Edith McWane)

50. TWO PRINTS

EDWARD BEYER

Taken from the ALBUM OF VIRGINIA.

- A. James River Canal Near Mouth of the North River,  
Rockbridge County, Va. (16½H x 24½W)
- B. View of the Peaks of Otter, Bedford County, Va. (16½H x 24½ W)

Lent by Dr. and Mrs. Porter Echols

51. THREE WATERCOLORS (1866)

THOMAS WILLIAM SMITH

- A. Thomas William Smith's Lynchburg Home (4½H x 6W)
- B. Old Canal in Lynchburg when it was Navigable (4½H x 6W)
- C. Old Bridge, Lynchburg, Va. (4½H x 6W)

Lent by Mr. H. F. Steptoe.



36



37 → 3



JOHN T. HUNT. In the account books of a Lynchburg mercantile firm is to be found the name of John Hunt in 1819. On February 3, 1824 there appeared this announcement of removal: "John T. Hunt, silversmith and jeweller, has removed to the lower story of the tenement, now occupied as the Virginian office, opposite to Messrs. Leftwich & Clayton's." Watches, silver table and tea spoons, and jewelry were for sale, and jewelry and watches were repaired. On November 10, 1825, he and Miss Mahala Sandidge, of Amherst, were married. He advertised in 1827 that he had re-commenced "the business of his profession" one door below the post office. Again on September 21, 1829 he notified the public that he had re-commenced his business in a house opposite Mr. William Burd, and a few doors below Messrs. D. & R. Kyle. A postscript to this advertisement offered a liberal reward for the return of a small, red cow which had strayed away the previous spring. We have been unable to follow him very consistently, but on March 16, 1840 he was still in business, and informed the people of Lynchburg that he was then receiving a general assortment of watches, jewelry, and other articles in his line, lately selected in northern cities.

ARMISTEAD TRUSLOW was evidently an agent in Lynchburg in 1813 for Michael Gretter, a silversmith and jeweler of Richmond. On August 3, of that year, Gretter advertised that he had an establishment in Lynchburg, conducted by Mr. Truslow, from which his friends and customers might purchase any article in his line at Richmond prices. In less than a year's time the business seemed to be in Truslow's hands. He advertised for an apprentice to the silversmith and jewelry business on July 7, 1814.

WILLIAMS & VICTOR (1814-1845) was a firm in Lynchburg, the partners of which were Jehu Williams and John Victor. About the time Jehu Williams came to Lynchburg John Victor finished his apprenticeship and the two formed a partnership. Just when this was is uncertain, but probably early in the year 1814. On August 18, of that year, they gave notice of the removal of their shop to a part of the tenement lately built by Mr. B. Essex, opposite to Thomas Higginbotham's store. They were truly thankful for the liberal patronage they had received. This partnership lasted until Mr. Victor's death, and during those years they were the outstanding jewelers and silversmiths in that part of the country, and evidently quite early did work for other similar craftsmen; on March 7, 1817 the executors of the estate of William L. Campbell, a silversmith of Winchester, paid a bill to Williams & Victor.

The firm also dealt in and assembled clocks. There is a clock with the Williams & Victor name on the face of it, in Raleigh Tavern in Williamsburg.

Squabbling is the most common and in many ways the most serious form of social interaction in the community and between species. It may be "friendly" or "hostile", depending on whether it is directed at a member of one's own species or at a member of another species. Hostile squabbling is usually associated with territoriality and the defense of resources, while friendly squabbling is often associated with the exchange of information or the resolution of conflicts. Hostile squabbling can be divided into two main types: agonistic and territorial. Agonistic squabbling is usually associated with competition for food, space, or mates, and is often accompanied by physical contact such as pecking, biting, or chasing. Territorial squabbling is usually associated with the defense of a specific area or resource, and is often accompanied by vocalizations such as "chirping" or "screaming".

The most common type of territorial behavior is the "territorial chase", in which one bird follows another and attacks it. This is often preceded by a "warning call", which may be a single note or a series of notes. The territorial bird may also perform a "display", such as spreading its wings or tail feathers, or "flashing", such as opening and closing its wings. These displays are used to signal to other birds that the territory is occupied and should not be invaded.

Agonistic squabbling is often associated with competition for food, space, or mates. It may be "friendly" or "hostile", depending on whether it is directed at a member of one's own species or at a member of another species. Hostile squabbling is usually associated with competition for food, space, or mates, and is often accompanied by physical contact such as pecking, biting, or chasing. Territorial squabbling is usually associated with the defense of a specific area or resource, and is often accompanied by vocalizations such as "chirping" or "screaming".

# *Silver*

The listing of silver is based upon "Silversmiths of Lynchburg, Virginia," ANTIQUES MAGAZINE, January, 1951, by Mrs. E. Alban Watson and the SILVERSMITHS OF VIRGINIA, by Dr. George Barton Cutten.

## 52. PAIR OF SILVER PITCHERS (12½ inches high)

Marked with the stamp of Gerardus Boyce, New York silversmith who advertised from 1814 to 1830.

These presentation pieces were owned originally by Samuel Garland, distinguished member of the prominent Lynchburg family from which was derived the name of that section of the city known as Garland Hill. The inscription of the pitchers reads as follows:

"Presented to Samuel Garland Esq. of Va. in token of our gratitude for his disinterested kindness to us, with our best wishes for his happiness and welfare."

Signed: Jas. F. Ware)

)

B. Garland) of Mississippi

Lent by Mrs. J. W. Walters (Kate Edmunds) and Mr. and Mrs. J. Easley Edmunds, Jr.

## 53. PITCHER

## 54. COFFEE URN

These pieces originally owned at Poplar Forest, Bedford County. The pitcher is unmarked, because of the marked urn and other marked family pieces of the same design and date, both can be ascribed to Conrad Bard, a Philadelphia silversmith who is recorded as having worked during 1825 to 1850. They were made for Edward Sextus Hutter who married in 1840, Emily Williams Cobbs of Poplar Forest. She inherited this noted estate from her father, William Cobbs, who had bought it in 1828 from Francis Eppes. It had been left to Eppes in the will of his grandfather, Thomas Jefferson, builder of its "Mansion House".

Lent by Mrs. F. Read Hopkins (Nancy Adams) and Mrs. H. Gordon Moore, Jr. (Russell Adams), descendants of the original owner.

## 55. EIGHTEENTH CENTURY CUP WITH WALLER CREST

This ancestral cup originally owned by Dr. Robert Page Waller, son of Judge Benjamin Waller, of Williamsburg, has been transferred by several generations of Lynchburg descendants. It is stamped with English hall marks and is said to have been one of the mugs used by the patrons of Raleigh Tavern at its famed gatherings of colonial patriots.

Lent by Richard R. Carrington, who received it as a gift from his grandmother, Katherine Waller Langhorne Carrington.

JD (Duffle 1810-1817) JD

56. SALTSPoon

Lent by Mrs. W.R.C. Dameron (Miss Nellie Gregory, great-great-granddaughter of Mr. Duffle)

DUFFLE

57. SALTSPoon, Shell cup

58. CREAM PITCHER (1810)

**[DUFFEL]**

59. SUGAR BOWL

60. SERVING SPOON

Lent by Mrs. W.R.C. Dameron

61. COFFEE POT (1810)

Lent by Mrs. Edward J. Hotchkiss, Jr. (Miss Lucy Kirk Scott)

ARMISTEAD TRUSLOW (1813-1820)

62. SUGAR TONGS

**[AT]**

63. LADLE

Lent by Mrs. E. Alban Watson (Lucille McWane)

64. TABLESPOONS

Lent by Mrs. Edwin B. Horner (Frances Leys)

W & V (1814-1845)

**[W & V]**

65. LADLE

Lent by Mrs. Alexander West Mosby, Jr. (Louie Millner, great-great-granddaughter of John Victor)

66. LADLE

Lent by Mr. Samuel H. Williams (grandson of John Williams)

67. SUGAR TONGS

Lent by Mrs. E. Alban Watson

68. TEASPOONS

Lent by Mrs. B. Prescott Edmunds (Celeste Ivey)

69. TEASPOONS

Lent by Miss Mary Ivey

70. TABLESPOONS

Lent by Mr. and Mrs. W. H. Loyd (Blanche Ambler)

71. LADLE

Lent by Mrs. W.R.C. Dameron

WILLIAMS AND VICTOR (1814)

72. DESSERT SPOONS

Lent by Mrs. E. Alban Watson WILLIAMS & VICTOR



73. SERVING SPOON  
Lent by Mrs. W.R.C. Dameron

JEHU WILLIAMS (1845)

74. SUGAR TONGS



75. CREAM LADLE



76. FORKS

Lent by Mrs. W.R.C. Dameron (great-granddaughter of Mr. Williams)

77. SERVING SPOON

Lent by Mrs. E. Alban Watson

SILVERTHORNE (1837)

78. TEASPOONS

Lent by Miss Mary Ivey



79. MUSTARD LADLE

80. SALTSPOONS

Lent by Mrs. E. Alban Watson

81. TABLESPOONS

Lent by Mrs. Thomas K. Scott (Amelia Hollis)

SILVERTHORNE (coin)

82. DESSERT SPOONS

Lent by Mr. E. C. Ivey, Jr.



83. FORKS

Lent by Mr. Robert Kean Ivey



E. BROWN (1817)

84. SUGAR TONGS

Lent by Mrs. W.R.C. Dameron



JAMES DINWIDDIE (1860)

85. SERVING SPOON

Lent by Mrs. E. Alban Watson



(8-15)

SILVERTHORNE AND CLIFT (1857)

86. FORKS

Lent by Mrs. John Potts (Virginia Tyree)

*[Silverthorne & Clift]*

87. DESSERT SPOONS

Lent by Miss Mary Ivey

JOSIAH CLIFT (1854)

88. FORK

Lent by Mrs. W.R.C. Dameron

SULLIVAN

89. SPOON

Lent by Mrs. W.R.C. Dameron

*[E.SULLIVAN]*

90. SERVING SPOONS

Lent by Mrs. E. Alban Watson

W COWAN (1811) Richmond

91. LADLE

Lent by Miss Mary Ivey

*[W.COWAN]*

W MITCHELL (1818) Richmond

92. TABLESPOONS

Lent by Miss Mary Ivey

*[W.MITCHELL]*

*[W.MITCHELL]*

T. B. HUMPHREYS & SON (1849) Richmond

93. SALT SPOONS

Lent by Mr. Greenwood H. Nowlin

*[T.B.HUMPHREYS]*

*[G.H.]*

*[T.B.HUMPHREYS & SON]*

HW (1795) Fredericksburg, Virginia

94. SALT SPOONS

Lent by Mrs. Samuel H. Williams

*[H.W.]*

J.M. FREEMAN (1806-1882) Norfolk

95. TEASPOONS

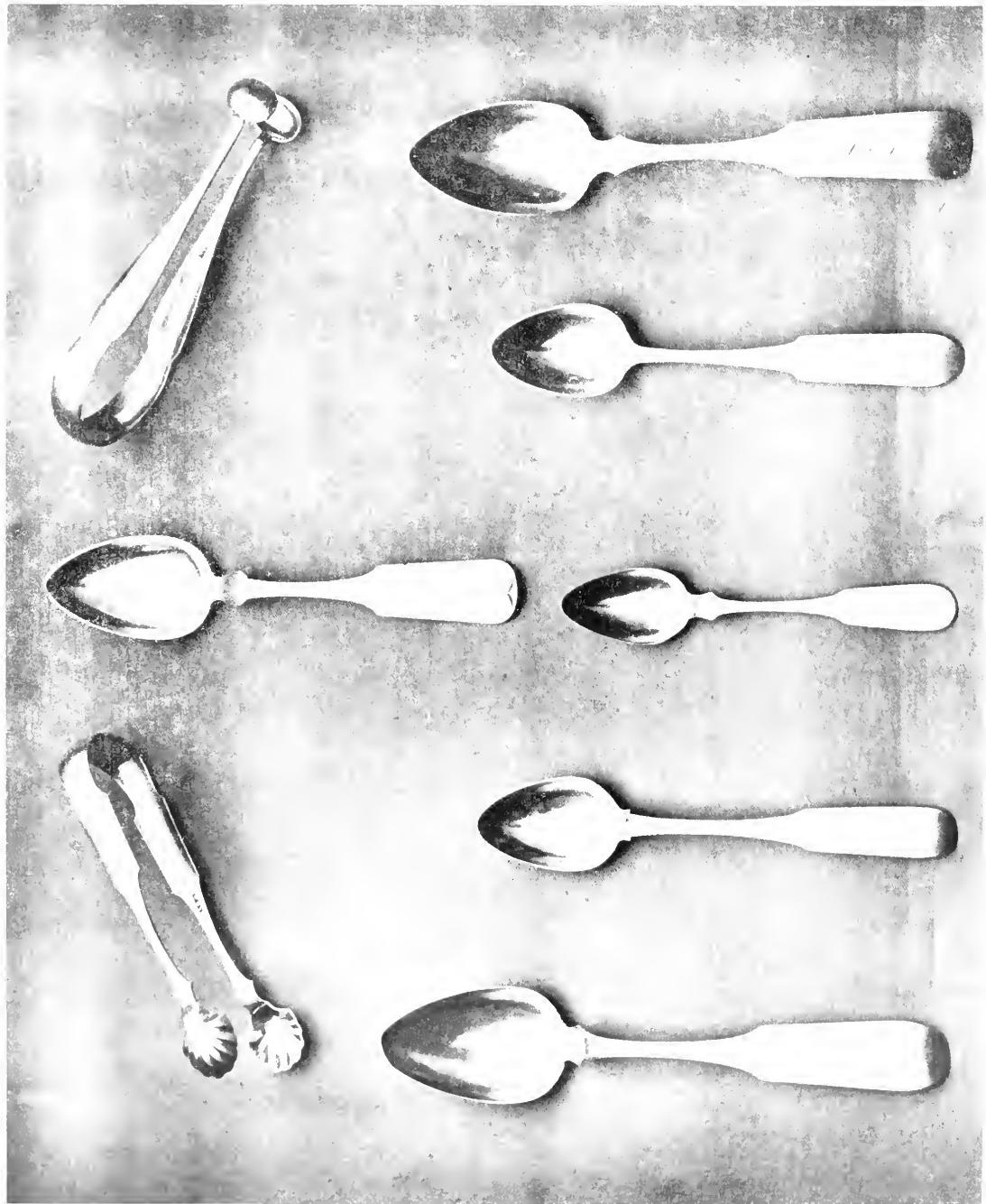
Lent by Mrs. J. Easley Edmunds, Jr. (Mary Burnley Wilson)

*[FREEMAN NORFOLK]*

*[J.M.FREEMAN]*



CREAM PITCHER by James Duffel and SPOONS by Williams and Victor.  
LADLE by Armistead Truslow.



SUGAR TONGS, left, by Williams and Victor, marked W & V in a rectangle, the early mark of that partnership; Right, by Armistead Truslow, marked A.T. in a rectangle with a dot midway between the two letters. Spoons, in lower row all by Williams and Victor, with various forms of their mark; the tablespoon on the right is marked J. Williams. Tablespoon between the tongs by James Dinwiddie, marked with his name in a rectangle.

**EDWARD BEYER** (1820-1865) Landscape and panorama painter, born in the German Rhineland. He came to America about 1849 and remained until about 1857. In 1850 he was living in Philadelphia in December, 1853, he was in Cincinnati, but much of his time in 1854 seems to have been spent in Virginia. He died in Munich.

**GEORGE CALEB BINGHAM** (1811-1877) Born in Virginia and raised in Missouri. He painted portraits and genre subjects, especially of river boatmen and political scenes in the midwest. He and Henry James Brown painted together.

**HENRY JAMES BROWN** (1811-1854) Born in Powhatan County, Va. Pupil of Thomas Sully. While traveling in the mid-western United States he met George Caleb Bingham. They became friends and traveled and painted together.

**WILLIAM HENRY BROWN** (1808-1882) A Silhouettist who was born and died in Charleston, S.C. In 1845 he published a book of lithographs called A PORTRAIT GALLERY OF DISTINGUISHED AMERICAN CITIZENS, WITH BIOGRAPHICAL SKETCHES AND FACSIMILES OF ORIGINAL LETTERS. He is no relation to Henry James Brown.

**WILLIAM GARNET BROWNE**, artist, was born at Liverpool, England in 1822 and died in Buffalo, New York, in 1894. He was the son of William Browne, an artist and member of the Royal Academy of London. He was educated in England and came to America with his parents about 1840. After spending several years in New York City he came south to Virginia and the Carolinas where he spent the rest of his life.

While in Virginia his studio was at 707 East Franklin St. Richmond when he painted Virginia statesmen and Confederate officers and their families. During the Mexican War he was commissioned to paint Zachary Taylor and his staff at headquarters in Mexico. He was also commissioned to come to Washington, D. C. many times to paint portraits of presidents, president's wives and cabinet members.

**GEORGE COOK OR COOKE** (1793-1849) Born in St. Mary's County, Md. He changed from business to professional painting and studied four years abroad. Returning to America in 1830, he worked as a peripatetic portrait artist in Richmond, Va., Washington, and New York. He painted landscapes in the Catskills.

**JAMES DE VEAUX** (1812-1844) Born in Charleston, S.C. Studied in Philadelphia under Henry Inman and Thomas Sully, and in Europe from 1836-1838. He returned to America to practice portrait painting. Died in Rome.

**P. S. DUVAL** (working period 1831-1879) Lived in Philadelphia and was one of the leading lithographers of the country.

**FLAVIUS J. FISHER** (1832-1905) Born in Wytheville, Va. He studied in Philadelphia, Paris, and in Berlin he was the first American admitted to the Art Institute. His earliest studio was in Lynchburg, his last in the Corcoran Building in Washington, D.C., but in the years between he was often in Lynchburg. His portrait of Samuel Miller at the Lynchburg Female Orphan Asylum, was painted from memory. He died in Washington, D.C.

**LOUIS MATHIEU DIDIER GUILLUAME** (1816-1892) Born in Nantes, France. He was in this country as early as 1855, in which year he exhibited three portraits at the National Academy of Design. A Richmond diary shows he was painting a portrait there in 1857. He seems definitely to have been established in Virginia between 1861 and 1865. His painting of the Surrender hangs in the restored McLean House at Appomattox, Va.

**AUGUST KÖLLNER** (1813-1883) Born in Dusseldorf, Germany. Came to America in 1839 where he settled in Philadelphia. Published etchings, engravings and lithographs of uniforms, city maps, and prize animals. He painted water colors of German and American cities.

**SAINT MEMIN** (1770-1832) A French nobleman, he fled France, a victim of the French Revolution. Finally arriving in America in 1793, he visited all the important cities in the country. During his twenty-one years stay in the United States he created a pictorial history of the notables and the rank and file comprising America's Federal Period. Using as a model the profile drawing machine invented by Gillis Chretien (about 1787) Saint Memin built with his own hands a physionotrace. He made the profile of the sitter on buff-colored paper, afterwards finished free-hand the features and costume in black and white crayon and then gave the finished product an opaque wash of varying shades of pink. The large profile he then reduced by the aid of the pantograph or tracer on a copper plate about two inches in diameter. From this he made his small engravings.

**HARVEY MITCHELL** (1808-1863) Born in Amherst County, Va., on the James River bluff above Lynchburg. He painted on plantations in Bedford and Campbell Counties, where more than twenty-five of his portraits are known, chiefly among his descendants. In a Lynchburg newspaper of June 4, 1829, is the following notice: "Died in Charlestown, Mass., Mrs. Elizabeth Mitchell, consort of Harvey Mitchell." This statement lends authenticity to the family tradition that he studied under Gilbert Stuart (1775-1828) who also lived in Charlestown, Mass. Mitchell also painted in Richmond and advertised in the "Daily Whig" of Jan. 2, 1844.

**WALTER MASON ODDIE** (1808-1865) Landscape painter, he was an associate member of the National Academy 1833-1865. During those years he lived on Long Island and in New York City. His landscapes were chiefly of Long Island, the Hudson Valley and New England scenes, but he is known to have ranged as far as West Virginia. He was a frequent exhibitor at the National Academy, Appolo Association, and American Art Union, and in Philadelphia, Boston and Washington, D.C.

JAMES PEALE (1749-1831) Born in Chestertown, Md. He was the younger brother of Charles Willson Peale. Served as a captain in the Continental Army and was a member of the Maryland Society of the Cincinnati. He was a prolific painter of miniatures, including one, now lost, of Washington, painted from life. He died in Philadelphia.

THOMAS WILLIAM SMITH (1807-1869) Born in Fairfax County, Va., Aug. 1807. He served as an officer in the Confederate Army from Alexandria, Va., and after the War Between the States, he made his home in Lynchburg where he died March 2, 1869. His granddaughter, Mrs. Edwin Newton Wise (Ellen Davies Wise), will be remembered by many older Lynchburg residents.

JOHN TOOLE (1815-1860) Born in Dublin, Ireland, November 26, 1815. Parents Jane and Michael O'Toole professor of chemistry at the University of Dublin. On the death of his father, he was sent at the age of ten to this country to live with a paternal uncle, George, a tailor of Charlottesville, Va. John worked for an artist there in his youth and for a while was a student at the University. In 1835 he married Jane Suddarth of North Gordon, near Charlottesville and on the proceeds of his painting they raised six children there. He was much in demand as a portraitist by plantation owners and people in public life. Besides portraits he did genre scenes and a group of miniatures that have come down in the family. A portrait of Lucy Marks, mother of Meriwether Lewis, in the Missouri Historical Society at St. Louis is attributed to Toole, as is also an ice-skating scene now at the National Gallery. "So far as is known, Toole did not sign any of his work.

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